DOCUMENT RESUME

ED 339 185 FL 018 470

AUTHOR	Hirsch, Bette
TITLE	Languages of Thought: Thinking, Reading, and Foreign Languages. The Thinking Series.
INSTITUTION	College Entrance Examination Board, New York, N.Y.
REPORT NO	ISBN-0-87447-371-3
PUB DATE	89
NOTE	55p.
AVAILABLE FROM	College Board Publications, Box 886, New York, NY 10101-0886 ($8.95 prepaid).
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	Classroom Techniques; *Cognitive Processes; English (Second Language); Evaluation Methods; Hebrew; High Schools; *Language Role; Reading Comprehension; *Reading Instruction; *Reading Processes; *Reading Strategies; Second Language Instruction; Second Language Learning; Transfer of Training; Uncommonly Taught Languages

ABSTRACT

This book is one in a series of publications intended to help improve secondary instruction by addressing a central educational issue: teaching children how to think. This volume focuses specifically on how students can be encouraged and helped to think critically from the outset of learning to read in a foreign language. It draws on both recent cognitive research and examples of actual classroom practice to demonstrate how thinking is integral to successful learning even in the most basic and commonplace classroom situations. The first chapter describes one approach to teaching the days of the week in a Hebrew class. The second recommends taking advantage of two resources students bring to the learning of English as a Second Language: their first language and knowledge of the world. Chapter 3 explores connections between reading, thinking, and second language learning. Techniques for teaching thoughtful second language reading are discussed in chapter 4, and strategies for getting more from the printed text are examined in chpater 5. The sixth chapter addresses the assessment of reading comprehension. A 32-item bibliography is included. (MSE)

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Languages of Thought

Thinking, Reading, and Foreign Languages

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College Entrance Examination Board, New York, 1989

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Single copies of *Languages of Thought* can be purchased for $8.95. Orders for five or more copies receive a 20 percent discount. Payment or purchase order should be addressed to: College Board Publications, Box 886, New York, New York 10101-0886.

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ISBN: 0-87447-371-3
Printed in the United States of America.

9 8 7 6 5 4 3 2 1

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Foreword

Languages of Thought is one in a new series of publications initiated by the College Board's Educational EQuality Project—a ten-year effort to improve the quality of secondary education and to ensure equal access to college for all students. The books in this series will address what many observers are beginning to recognize as the central problem in significant educational change: the work of teaching all students, not a few, how to become competent thinkers (Resnick and Klopfer 1989). This work, if successful, will bring into existence a new conception of the place of thinking in the high school curriculum. Rather than being treated as a special, separate, and final skill, thinking will become the substance of the most basic classroom activities for all students in all subject areas. This series is designed to convey through discussion and example how many teachers are already making this new conception a reality in their classrooms—how, that is, they make even ordinary moments occasions of thought for their students.

Languages of Thought focuses specifically on how students can be encouraged and helped to think critically from the outset of learning to read in a foreign language, so that the classroom nurtures what has been called "a disposition to engage in thinking" (Resnick and Klopfer 1989). Other books in the series will address thinking in mathematics, history, English, science, and the arts. Each will explore how immersion in knowledge is required for thinking. All of the books, however, draw on both recent cognitive research and many actual instances of classroom practice to demonstrate how thinking should not be an activity that comes late in the curriculum after the acquisition of content, but rather is integral to successful learning in even the most commonplace and basic classroom situations. Very deliberately, therefore, *Languages of Thought* and the other books in the series represent a response to what Lauren Resnick has described as the urgent need "to take seriously the aspiration of making thinking . . . a regular part of a school program for all the population, even minorities, even non-English speakers, even the poor" (Resnick 1987).

Robert Orrill
Office of Academic Affairs
The College Board

Acknowledgments

Many colleagues committed to helping students learn to read and think well while in foreign language classrooms have contributed to this booklet and deserve recognition. Some are cited by name within the text and others appear via the comments they have made about central examples, about teaching foreign language, or via the student voices we hear. They are secondary and postsecondary instructors, administrators, researchers, writers, and testing specialists. Each has added an important dimension to the work, though none is responsible for its content. We particularly want to thank the following colleagues:

Marilyn Bente, Foreign Language Coordinator, City of San Diego School District, San Diego, California

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T. Richard Chi, Associate Professor of Chinese and Linguistics, Brigham Young University, Salt Lake City, Utah

José M. Diaz, Teacher, Hunter College High School, New York, New York

Eva Gal, Principal, Portola Valley School District, Portola Valley, California

Peter Goetz, Teacher, Amherst Regional High School, Amherst, Massachusetts

Elayne Goodman, Principal, Palo Alto Unified School District, Palo Alto, California

Caryn Huberman, Teacher, Palo Alto, California

Anne Jensen, Foreign Language Supervisor, Campbell Union High School District, Campbell, California

Connie Lathrop, Teacher, Perryville High School, Cecil County, Maryland

Kathleen Riordan, Foreign Language Supervisor, Springfield Public Schools, Springfield, Massachusetts

Linda Thomas, Teacher, North East High School, North East, Maryland

Dennie Palmer Wolf and Robert Orrill are editors of the book and originators of many of its questions. The members of the Foreign Language Advisory Committee of the College Board contributed thoughtful reading and comments, as did Ernie Kimmel and Kate Rabiteau of the Educational Testing Service.

Susan C. Phillips and Kate Wilson provided considerable support as researchers, interviewers, editors, and writers.

Bette Hirsch
Beverly Harris-Schenz

I. What's in the Days of the Week?

There is, at this time, enormous concern that American high school students have few opportunities to learn to think. It is hard to pick up a magazine or a Sunday supplement without reading about the presumed consequences: American students have fallen behind earlier generations, their own prior performances, or students in other nations. While they can decode, they cannot infer meaning; while they can do simple calculations, they cannot problem-solve (DeLoughry 1989; Resnick 1987). In the wake of these findings, we are coming to the uncomfortable realization that even though we read about *student* performances we are really being told about classrooms and schools. One answer to this recognition has been to set aside time and resources to teach students how to be analytic, curious, and imaginative. The result has been special curriculums and materials explicitly designed to foster what have become known as "critical" or "higher-order" thinking skills (Bloom et al. 1956; de Bono 1985; Perkins 1987).

But before we rush to add new and different classes, perhaps we ought to consider the possibilities we have at hand. Every day, teachers and students come together in situations that could, in and of themselves, be

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thought provoking. They observe; they talk; they read. Perhaps teachers and students can take on a thoughtful turn of mind by the very way in which they approach the ordinary business of learning to read a book, perform a science experiment, or acquire a foreign language.

This essay is an exploration of that possibility in the context of foreign language learning. More specifically, in the essay, teachers and students demonstrate how reading can be thought provoking, even when it is still a matter of grasping single words or inferring the meanings of short sentences.

Much of what teachers describe here comes from their willingness to explore a new conceptual framework for teaching foreign language, one that has been developed by proficiency-oriented teachers interested in effective language use for overseas-bound students and workers, and by English as a Second Language teachers seeking ways to offer immigrants useful, authentic approaches to speaking, listening, and writing. It is a brave framework, one that breaks with tradition. It stresses language as a process of making meaning, rather than as a network of rules about pronunciation, word choice, and grammar. It is also a far-reaching framework that has transformed the way teachers approach reading, a traditionally routinized and even wooden aspect of foreign language instruction. In the hands of these skilled teachers, what was once word-for-word translation has been replaced by investigation and problem solving—even in the first months of language learning.

In order to make the work of these teachers available to a wide audience, we have printed the conversations and texts from their classes in English, even though for the most part they were quite deliberately conducted in Spanish or Hebrew, Russian or French. While this decision makes the teachers' work available to readers who don't speak these languages, it also, unfortunately, conceals important aspects of their technique, wisdom, and strategies. We lose sight of how, from minute to minute, foreign language teachers are making decisions. At one moment, the teachers speak simply to bring home to students how much they can understand. At another moment, they risk new words or constructions to stretch students' capacity to guess and infer. On one level, they immerse students in the sound and sense of a new language. But at a different level, they work to see that students do not think of this new language as limited to a simple here-and-now world of pragmatic concerns. And as their students speak, teachers listen just as actively, deciding each time how best to hear ideas as well as language forms, to listen attentively to accent, and to notice the small signs of conversational risk taking. All we can do is ask that as you read what teachers and students say, you listen for all that choosing, juggling, and wondering.

Days of the Week

Sunday	יום ראשון
Monday	יום שני
Tuesday	יום שלישי
Wednesday	יום רביעי
Thursday	יום חמישי
Friday	יום ששי
Saturday	שבת

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To count to ten, to tell time, to learn the days of the week and the months of the year: these are familiar first steps to anyone who has learned or tried to learn a foreign language. There is, therefore, nothing unexpected in the way Caryn Huberman begins her first-year Hebrew class, one day early in the semester. She writes the days of the week on the blackboard in English, beginning with Monday and ending with Sunday. Then she lists the days in Hebrew, beginning with Sunday and ending with Saturday, as is customary in Hebrew.

What follows, however, is not an out-loud, in-unison recitation of the Hebrew words, or a drill in their pronunciation. Instead, Huberman wants her students to think about these apparently workaday words. She wants them to use their knowledge of their native language and of human affairs to pry meaning from the unfamiliar script. Moreover, she wants them to understand the many ways in which language means: not just how it refers, but how it holds and reveals the life and thoughts of a culture. She does not shy away from this, even when it involves acknowledging the close ties between religion and language. For her, students need to understand a culture if they are to make out the meaning of its language. She does this, not because this is an accelerated class, or because the students are headed for advanced placement, but because she realizes the power, even the necessity, of teaching in this way:

> What goes on in the second language has to be interesting, in the sense of thoughtful, from the first class. Otherwise, we make what I call the 'basal reader' mistake—we teach numbers, time-telling, articles, and verb tenses, but like an undertow, we teach the additional lesson that the new language is nothing but a collection of rules and routines.

Turning back from the blackboard, Huberman asks her students what they notice about the two lists.

> "The English words all have the word *day* in them."
> "The days Sunday through Friday are made up of two words, and the second word is always the same."
> "That word," Huberman tells them, "is *yom*, or 'day.' Only one day

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stands apart." Huberman explains. "Shabbat, or Sabbath. Look at the names of the other Hebrew days. What do you notice?"

"The names of the other days are like the numbers."

"Right. Sunday in Hebrew is 'the first day,' Monday is 'the second day,' etc. What does that remind you of? That counting of days until we come to a last day, which is special and has a different kind of name?"

"Like in the Bible, where it tells you what God did on the first day, the second day, and how he rested at the end, on the seventh."

"Yes. These names were set down in ancient times when the Sabbath was created as a day of rest, a day that would be spent differently from the other six days. What do you make of that? What's it telling you about Hebrew as a language?"

There is sudden quiet. Students don't know what to say.

"Okay. Think about the way we use names and numbers. What would happen if, to make things easy this year in class, I were to give each of you a number and call you by that number only. The exception would be one student, Gladys, whose name I would use. What would that say?"

"There's a big difference between naming and numbering."

"Names are for special things."

"Yes, did you ever think about how we capitalize them?"

"It's the same with the day names in Hebrew. There is an importance that one day, the Sabbath, gets that the other days, that are numbered, don't have."

To make her point, Huberman passes around the entertainment section from a Hebrew daily printed in Jerusalem.

"I want you to find the day names in here. How are you going to do that?"

"They'll show up a lot."

"They might be at the end of each ad. Like here, I mean, in the newspapers here."

Using what they know about newspapers and movie listings, Huberman's students pore over photocopies of the entertainment pages. They find the days as they are listed, and one student makes another observation: "*Yom* ['day'] doesn't even get used here. The days are down to the numbers."

A second student takes this even further. "And there are just the days up to six. No movies on the Sabbath."

Huberman says, "So here the way words are made and how they're used are giving you hints about the culture that uses them. Modern Hebrew is an invented language built out of a very, very old language. One that goes back to biblical times—that's where the specialness of the seventh day comes from. But it's not just a fossil. Today, 1989, a big city like Jerusalem and there are no movies on the Sabbath."

ראשון

שני

שלישי

רביעי

09.00	כוהלל הזדמנה
09.30	סליגל, אנימאציה
10.00	מבוא חדשות
10.05	נשדרת חן
10.19	חשם
11.00	חידון התנ"ך הישלמי
	לנוער יהודי
13.00	מבוא חדשות
13.05	אולפן העצמאות
13.45	סרט קולנוע
	נולדה לקהילה
	INTERNATIONAL VELVET
15.47	אולפן העצמאות
16.20	העולם והשלומים
17.10	אולפן העצמאות
18.00	קיצור החדשות בערבית
18.01	מוארבע בנשות
19.00	חדשות בערבית, מהדורה

חמישי

14.00	סלסטסס
14.01	רכבת השעות
14.15	השבטים והילדים
	ונעלמים של אפריקה
15.10	בשפחת סרסוני
15.40	שעת כושר
15.55	המובחרים
17.00	ערב חרש
17.30	סמדר עלי
17.50	חזרה לנגרהקרן
18.00	שיבה של אבכילופה, ארץ ראשון
18.30	קיצור החדשות בערבית
18.32	לבשמחה
19.00	בסוס
19.30	חדשות בערבית
20.00	מיתרות מבט
20.02	מבט ספורט
20.55	הגיע זמן לשון

אורי זוהר אוריק איינשטיין "עיניים נדולות" רביעי 17.43 עדנה"ל

Reflecting on her approach to teaching the days of the week, Huberman says,

> That's the way it begins. Slowly. They didn't know what to say when I asked them what they made of the pattern of numbered days followed by Shabbat. I ended up taking apart the problem step by step for them. At the least they've heard me ask them what they think and they've heard me insist that they have the tools—I mean, they speak a language they can reflect on, and they've hunted for movies in the second section of a newspaper.
> (She pauses.)
>
> Before today they would never have thought to ask, "What does Monday (or Tuesday, or Saturday) *mean?*" They think that's a question for an editorial or a poem. But I'm saying it's for everything—grocery lists or newspapers, too. Print's no different from talk. You have to participate—seize it. Right from the first week.
>
> Usually foreign language teachers argue that language gives you a glimpse of another culture, that you could never have if you stayed an English speaker. True enough. But the opposite is at least as true: my students have to understand the culture around Hebrew if they are ever going to learn the language. That's why I run the risk of teaching what some people might take for a religion class.
>
> I'd like to think I taught them, not seven new vocabulary words, but something about reading in a foreign language. It's not word-for-word translation. It's thinking through culture and through print.

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II. Proficiency Methods and English as a Second Language: Two Resources for Language Teachers

Caryn Huberman is skilled, but not unique. She is part of a generation of teachers who have come to think quite differently about foreign language teaching and learning (College Board 1983; 1986). It is an approach that has grown out of two major sources: the proficiency movement in foreign language teaching, and the observations of teachers and researchers working in English as a Second Language (ESL) courses.

Huberman's notion of seizing a language is at the heart of what has often been called "the proficiency movement," a conception of language teaching that has been gathering force as more and more Americans must actively use Spanish, German, or Japanese because they have become a part of a family, moved to a neighborhood, or begun working for a company where communication in a foreign language is a necessity, not a luxury (Hirsch and Thompson 1989; Phillips 1984; Omaggio 1986).

But the question of how to seize a second language isn't reserved for classes in Russian, French, or Spanish. By the year 2000, more than a third of the nation's students will be minorities, and among them will be large numbers of immigrants from Central and South America, Asia, and

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Africa for whom English will be a second language (National Coalition of Advocates for Students 1989). Teachers who once assumed that their students shared a common culture, and so taught them in self-contained, age-graded classes, now work in settings where regular and English as a Second Language classes run on parallel schedules and where notices to families go home in seven languages. For example, in 1981, the Garfield School in Revere, Massachusetts, resembled most other schools in small, homogeneous, working class communities in the state. The children were white and all were native speakers of English, who, like their parents before them, moved through self-contained, age-graded classrooms. But only six years later, in early 1987, almost half the students were Cambodian and the organization of the school was transformed. What was once one school is now many, with different classrooms for native English speakers, bilingual students, and non-English speaking arrivals (*Harvard Education Letter* 1989).

In these settings, as in foreign language classes, teachers have had to ask, "How is it possible, given 40-minute periods, to help students make the transition from a first to a second language?"

In searching for an answer to this question, teachers and researchers are developing and debating a revised view of language learning that is rapidly extending older approaches. It is a view that alerts us to the communicative aspects of language. It is also a point of view that underscores the resources students bring to language learning, and thus suggests novel approaches to teaching based on authentic tasks.

Communication

Proficiency-oriented and ESL teachers are interested in teaching language use, as well as knowledge of a language. They argue that communication is the heart of language. Much of what they stress underscores getting a message across, or getting the gist of someone else's message. In this light, grammar and vocabulary—the usual "stars" of language teaching—become tools for speaking, listening, and writing, rather than ends in themselves (di Pietro 1981; Molinsky and Bliss 1988, 1989; Omaggio 1986).

By describing language learning as a growing ability to communicate, proficiency-oriented and ESL teachers have raised questions about our familiar definitions of achievement in foreign language. In the process these definitions have become much more diverse. Teachers now value the student who will risk generating a novel sentence as much as the student who has a keen sense of grammatical patterns. They realize the strengths of the Haitian student who speaks not just French and English, but the French of Port-au-Prince and Paris. They notice and applaud the newcomer from Mozambique who risks a question in English when her words are few. In this way, teachers and researchers working on proficiency approaches and ESL techniques have taught us that both teaching and assessment will have to address a much wider range of language skills than in the past.

Students' Resources: A First Language and World Knowledge

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This emphasis on communication has also given us a new view of students as language learners. Acknowledging that all students speak a native language, both English as a Second Language and proficiency-oriented teachers share the conviction that even students who bring not a word of English, Chinese, or German to class nonetheless bring valuable language-learning skills. Even if their knowledge of that language is intuitive, it is a deeply held resource. As the students in a Spanish I class learn simple conversational greetings, for example, they can think about the relationship between tone and meaning in their new vocabulary by considering the difference between "Hi there" and "How do you do?" in English. Moreover, as native speakers, students are at least implicitly skilled at picking up and making sense of linguistic patterns. How else do young English speakers learn to make plurals by adding -s, or young Spanish speakers figure out how to handle reflexive verbs? Students also know something about the way the world works and what human beings expect—information that proficiency-oriented teachers such as Huberman invite students to recognize and put to work: Think about how she drew upon her students' knowledge of the difference between names and numbers to help them understand the significance of Shabbat.

New Strategies: Authenticity and Apprenticeship

Over and over again, teachers in ESL and bilingual classrooms have realized the power of authentic tasks to motivate communication and language learning. A young Chinese student who acts as the link between her parents and the grocery store, the school, and the doctor learns English rapidly, in part because she is involved in meaningful, important situations in which it matters that she gets things "straight." Her situation contrasts sharply with the highly routinized, low-stakes language that many foreign language students encounter in oral drills, pre-set dialogues, or workbooks (Molinsky and Bliss 1988, 1989). As a consequence, proficiency-oriented and ESL teachers have developed strategies based on doing as well as studying. Rather than working on grammar exercises, students use what they know about grammar in the course of engaging in conversation, writing letters, or making a shopping list based on advertisements in a daily paper. In searching for authentic tasks and materials, many ESL and proficiency-oriented teachers are looking beyond traditional textbooks to primary sources in the language they are teaching, including newspapers, television commercials, menus, hotel receipts, children's books, and journalism and fiction. These are teachers who are working toward a new notion of the foreign language class—one that eventually will be more than "Euro-centric." In addition to reading about the life and culture of, for example,

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France, such classes will work with newspapers from Haiti, advertisements from Quebec, and political posters from Algiers.

The kind of learning occurring in many foreign language and ESL classrooms may be described as a kind of apprenticeship. In first language learning, parents often talk to their children about things that matter, while expecting that the child will begin to participate more and more fully in conversation. In essence, they address their young children as language-learning apprentices, offering them increasingly complex roles as their grasp of language grows. The same development can take place in second-language learning, if teachers are willing to set authentic tasks while gradually supplying less "scaffolding." As Beverly Harris-Schenz, a university German teacher, explains:

> For years, foreign language teachers have been editing texts down and down and down. What students end up reading is nothing but an excuse for showing off the possessive or the perfect tenses. I take absolutely the opposite line: keep the text. It is exciting and real. Edit the task. Read it aloud, gloss it, do as much as you can in German, but turn to English if that's what it takes to keep students with you. Change what you ask students to do, but don't turn the language to water and readings to pulp.

Some Questions

Not surprisingly, these new approaches to teaching foreign language have roused debate. For some teachers, the switch to a communicative emphasis has exacted a high cost in terms of explicit language knowledge and correctness. They worry that students will acquire what one teacher called "a spur-of-the-moment coping pidgin, and not a language." In return, proficiency-oriented and ESL teachers along with researchers argue that the early stages of second-language learning are much like the first phases of native-language acquisition (Dulay and Burt 1974; Ervin-Tripp 1974; Snow, in press). The primary, if not the only, lesson is that you can create meaning, reach people, and affect what happens if you will risk putting together messages. As with first-language learning, correctness follows—given practice and good models. They argue that these kinds of learning, even though they occur inside classrooms, draw on the same language-acquisition processes that speed first-language learning, and that they reproduce situations that students will actually encounter in the street, on the job, or traveling.

Similarly, there is much debate about the proper role of native-language and general knowledge in classrooms. Some teachers argue they want to teach students German or Chinese, rather than spending time talking about what students already know. However, as the Huberman example indicates, by building upon students' existing understandings, a teacher can provide them with a framework that will allow them to acquire and retain much more of the new language.

A similar debate is underway regarding the balance between native and target languages in the classroom. Some teachers argue that the only way to give students a feel for speaking a foreign language is to immerse them totally in it. As one teacher put it:

> I am their only link to learning French. If I want them to learn the word *poubelle*, I walk over and kick the wastebasket, rather than breaking into English and announcing, 'That's French for "trash can."'

Other teachers take a quite different stance. A Russian teacher remarked:

> If I only stick to things I can point to, or act out, so that I never lapse into English, I lock my students in a very narrow, this-and-that, here-and-now kind of language. I don't want them thinking Russian is a noun and verb language; I want them to know it as a language of ideas, and issues, and imagination. And while they are beginners, I am willing to turn to English to make that clear.

Finally, some critics have argued that the lessons of proficiency-oriented foreign language and ESL teaching are limited to oral language acquisition. While conceding that students may learn certain strategies from puzzling out grocery ads or movie listings, skeptics often wonder how such work could ever contribute to students' learning to read in a searching, thoughtful way: in analyzing, speculating, problem-solving, and inferring. It is these questions about reading and thinking that remain to be explored in the remainder of this essay.

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III. Reading as Thinking

Reading isn't moving your eyes across the paper, or picking out the meaning of individual words and threading them together. It is much better described as thinking. As far back as 1917, Thorndike wrote:

> Understanding a paragraph is like solving a problem in mathematics. It consists in selecting the right elements of the situation and putting them together in the right relations, and also with the right amount of weight or influence or force for each. The mind is assailed as it were by every word in the paragraph. It must select, repress, soften, emphasize, correlate and organize, all under the influence of the right mental set or purpose or demand. (Thorndike 1917, 329)

Seventy years later, in the wake of tremendous criticism of American schooling and the consequent effort to convince American educators that thinking is a basic, not a "fancy," skill, a second researcher, Lauren Resnick, described reading in a remarkably parallel way:

> The process of understanding a written text, as it emerges in current psychological and artificial intelligence accounts, is one in which a reader uses a combination of what is written, what he or she already knows, and various general processes (e.g., making inferences, noting connections, checking

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and organizing) to construct a plausible representation of what the author presumably had in mind. (Resnick 1987, 8)

Connections to Foreign Language Teaching

There are many links between what Resnick is suggesting and the outlook in proficiency and ESL teaching. First, Resnick is arguing that reading is not a matter of taking in information, but one of interacting with a text: selecting, questioning, and probing. Many proficiency-oriented teachers want students to see reading as a dialogue, quite like the head-on, negotiated encounter with another speaker. They want students to understand that printed materials are not finished products, sealed off from the interpretations of readers. They would like classes to involve back-and-forth discussion about meaning (between reader and text, several readers, or the several points of view that any one reader can juggle).

Resnick makes a second point that resonates with much current work in second-language teaching:

> The most important single message of modern research on the nature of thinking is that the kinds of activities traditionally associated with thinking are not limited to advanced levels of development. Instead, these activities are an intimate part of even elementary levels of reading . . . when learning is proceeding well. In fact, the term "higher order" skills is probably itself fundamentally misleading, for it suggests that another set of skills, presumably called "lower order," needs to come first. This assumption—that there is a sequence from lower level activities that do not require much independent thinking or judgment to higher level ones that do—colors much educational theory and practice. Implicitly at least, it justifies long years of drill on the "basics" before thinking and problem solving are demanded. Cognitive research on the nature of basic skills such as reading . . . provides a fundamental challenge to this assumption. (Resnick 1987, 8)

Nothing could be more compatible with the new approaches to language learning. Fundamental to this new approach is the recognition that language use is a complex undertaking—even in its simple, early, or oral forms (Rogoff and Lave 1984). This is clear in Huberman's class on the days of the week. A first-year Spanish teacher underscores how the everyday act of "just saying good-bye" involves a network of decisions:

> Imagine you are on the street in La Paz saying good-bye to a friend of a friend. He's shown you the city, talked politics, been frank. You want to do more than sign off. *Adios* seems thin. But is it *hasta luego*, *hasta pronto*, or *nos vemos* that will capture your interest, your respect, and the unexpected intimacy you feel? What part of the message can be carried in words, what part do you leave to intonation and glance? And how do you answer the nagging question, "I am an American, born and bred on informality and quick intimacy, but what does my listener expect—courtesy, respect, or something else I can't yet even understand?" All you want is a phrase, one that shows up

in the first weeks of any beginning Spanish class, but to use it you have to make all the decisions any speaker ever juggles.

This stance has had dramatic implications for foreign language classrooms. The results are found in classes that, like Caryn Huberman's, begin thoughtfully. Even though her students are still learning introductory vocabulary, she insists that they observe, analyze, and speculate. These demands are not reserved for some later time, three years into language learning, when students encounter formal speeches, documents, and literature. As Huberman points out, you can analyze a list as fruitfully as you can dissect a poem.

In what follows we will look carefully at the work of a number of classroom teachers. Each one of them is interested in bringing together the processes of thinking, reading, and learning a foreign language. Each one offers a distinctive view of how this might happen. Together, they demonstrate how second languages can become languages of thought.

Notes

IV. Reading Thoughtfully in a Foreign Language

Usually we urge students to think about *what* they read. But learning to read thoughtfully also involves thinking about *how* to behave as a reader. On one level, this means learning how to look alert and how to participate in reading activities in order to get your questions answered or to make your way into an upper-level rather than a basic class. It also means learning to distinguish between merely doing the assignment and really reading. Part of the challenge in the early years of foreign language teaching is to encourage students to behave in serious, rather than superficial, ways as readers, even when texts seem simple and reading moves slowly (Bloome and Green 1982; DeStephano and Pepinsky 1981; Lemke 1989; McDermott 1976).

Researcher and teacher Carol Hosenfeld (1979), along with others (Brown and Smiley 1978), has suggested that students will develop intellectual control when they are urged to think about the act of reading, rather than just performing it. Reflecting on their own and others' ways of making meaning can help students toward insights and strategies that will empower them as they struggle with difficult texts or with more complex kinds of understanding.

Notes

A Beginning Reader

To make her case, Hosenfeld describes how she and a second-year French student, Cindy, worked together. Even though she had more than a year of language training behind her, Cindy didn't understand that reading involved invention and meaning-making on her part. In their very first session together, Hosenfeld asked Cindy to read aloud for her from the kind of stand-alone reading passages used in many language classes:

French	*An English Translation*
Un Ville Impressionnante	An Impressive City
Une des anciennes provinces de la France s'appelle le Languedoc. Située sur la Méditerranée, cette province est le pays de la vigne et de l'olivier. En automne, quand le raisin et les olives sont mûrs, toute la population des villages cueille les fruits. Les enfants montent sur les oliviers pour secouer les branches, et les olives tombent.	One of the former provinces of France is called Languedoc. Situated on the Mediterranean, this province is the major area of grape and olive production. In autumn, when the grapes and olives are ripe, all the villagers gather the fruit. The children climb the olive trees to shake the branches, and the olives fall.
(La ville de Carcassonne se trouve dans cette province-ci. Il y a en réalité deux villes de Carcassonne—la partie ancienne, nommée la Cité, située sur une colline et la partie moderne, nommée la Ville-Basse, située dans la vallée.)	(The city of Carcassonne is located in this province. Carcassonne is actually two cities—an old section, called La Cité, located on a hill, and a new section, called Ville-Basse, located in the valley.)
La Ville-Basse est un grand centre commercial, très moderne, très animé. Les rues se coupent à angle droit comme dans les villes américaines. C'est saint Louis, Louis IX, qui est responsable pour la construction de cette ville. C'est lui qui a proposé le plan régulier des rues. Le canal du Midi, ou le canal des Deux-Mers, passe au nordouest de Carcassonne. Ce canal, le plus ancien canal français, relie la mer Méditerranée et l'ocean Atlantique. Les péniches sur le canal transportent une grande quantité de marchandises.	The Ville-Basse is a large commercial center, very modern, very animated. The streets are at right angles as in American cities. It is Saint Louis, Louis IX, who was responsible for the construction of this city. It is he who proposed the regular plan of the streets. The Midi Canal, or the Deux-Mers Canal, passes northeast of Carcassonne. This canal, the oldest in France, links the Mediterranean Sea and the Atlantic Ocean. The barges carry large quantities of merchandise.

Cindy's text: *Jo Helstrom and Mary S. Metz, Le Français a Découvir* (New York: McGraw-Hill, 1972), p. 302.

Faced with an unfamiliar text, Cindy treated the description of the city as if it would yield meaning when she translated it doggedly, word for word, patching together bits of translation in a local, piece-by-piece way:

> *Cindy:* [She translates two sentences.] "An some—ancient provinces of France—its name is Languedoc. It's situated—on the Mediterranean—it is province and the . . ." [pause] I don't know any of these words [long pause].
> *Interviewer:* What would you do if you were reading this at home?

Cindy: I'd keep going. [She reads aloud two sentences.] "In an automobile, raisins and olives grow. The population of the villages—raise fruits. The infants—on the olives for secure the branches—and the olives come down. [She translates aloud two sentences.] The village basin—is a grand commercial center, very modern, very—enemy? The streets . . ." I'm not sure what *coupent* is so I'll just keep going ". . . like in American villages. [She reads three sentences aloud.] It is Saint Louis, Louis the Ninth, and it's under construction for—for the construction of the village. It is his job to direct traffic in the streets. The canal of . . ." Is that something at noon? [*pause*]
Interviewer: What do you think it is?
Cindy: Noon . . . "The canal at noon is, goes by Deux-Mers—the northeast of Carcassonne." [She reads aloud two sentences.] I don't know what this is: is it *canal*, or, it is *canal*—like a canal of France—the Mediterranean Ocean and Atlantic Ocean. "On the canal—take grand quantities of merchandise."
Interviewer: How do you feel about the story?
Cindy: I don't know what's going on.
Interviewer: What would you do if you were reading this at home?
Cindy: I'd do something else.
Interviewer: Would you read the story again?
Cindy: No. I'd wait to get the meaning in class.

As she read, Cindy made almost no use of her native-language knowledge or her understanding of the world to help her infer meaning. She often assigned incompatible meanings to words (translating *automne* as "automobile" rather than "autumn"). In coming up with a translation, she virtually ignored the kinds of fluency and sense-making rules she would exercise on her own speech and writing. She didn't retrace her steps in the face of difficulties, nor did she try to piece together a larger whole from the bits of text. As a result, Cindy did not reread the material or spend time trying to come up with an interpretation that made sense. Even so, Hosenfeld notes, Cindy culled enough information to allow her to participate in class—reading aloud, contributing to group translation, and answering the short questions in the textbook—even though she did not understand the text. As a result, Cindy believed her "hunt-and-peck" approach to reading was at least effective enough.

A Way of Reflecting on Reading

Is this meager, barely comprehending approach a necessary part of being a beginning reader in a second-year language course? Not at all. Even in her initial session, Cindy could step outside her dogged translation style and recognize what was and was not yielding results. In an intensive series of tutoring sessions that followed, Hosenfeld made use of Cindy's capacity for metacognition (thinking about thinking). She and Cindy read aloud together, tried alternative strategies, and discussed the results.

Notes

Notes

As a way of capturing Cindy's growing awareness of the reading process, Hosenfeld asked her to keep a list comparing her own reading habits with those of someone who was using all his knowledge to make sense of what he encountered. Throughout those sessions, Hosenfeld constantly raised questions and possibilities, challenging Cindy to think about how and why she was reading. By the close of seven sessions, Cindy came up with this list:

1. He keeps the story in mind as he goes along; I just think about the word I'm translating.
2. He reads the title, looks at the picture, and looks at the words on the side of the page; I never do.
3. He gets English words from French words. Some words are alike; other words are a little bit different. I don't see the English word in the French word.
4. After he guesses a word, he checks to see if it fits into the sentence; I don't stop to see if it makes sense.
5. He knows if a word is a noun, an adjective, or a verb. Before looking up a verb in the back of the book, he changes it to the infinitive form.
6. He skips words if he doesn't need them to get the meaning of the story; I skip words too, but they're usually words I need.
7. At the end, he knows what the story is about; I don't.
8. He brings in outside information to figure out some words. I just never thought of doing that.
9. He moves along pretty steadily; I do, too, except I lose time when I stop and give up.
10. A capitalized word in the middle of a sentence can be the name of a person or a place, and you don't always need to translate it.
11. Sometimes the order of the words is different in English than in French, and you have to switch the words around; otherwise it sounds funny.
12. If he realizes he's made a mistake in an earlier part of the story, he goes back and corrects it.

Hosenfeld and Cindy also worked on putting these realizations into practice, reading new passages and figuring out possibilities on the spot, and rereading old passages in the light of Cindy's emerging sense of the strategies she could bring to bear. Afterward, Cindy read the opening paragraphs of a short story, *Le Prix des Pigeons*, in this more active and meaning-seeking way (see the text on the following page).

Notes

French

Le Prix des Pigeons

A huit heures du matin, un facteur est entré dans une maison de la rue Meslay à Paris. Il a laissé une lettre pour M. Lebrun.

Qui est ce M. Lebrun et que contient la lettre? M. Lebrun est un gros homme de quarante-cinq ans qui a fait une petite fortune. Il a eu une femme et il a une fille.

Quand la bonne de M. Lebrun est descendue pour faire des achats, elle a découvert la lettre. Elle est montée vite et elle l'a donnée à M. Lebrun.

Assis devant son bureau, M. Lebrun écrit des lettres. Par hasard, ce matin-là Julie est près de son père quand la bonne apporte la lettre. Ordinairement Julie se lève à dix heures et demie.

English Translation

The Prize of the Pigeons

At eight o'clock in the morning, a mailman entered a house on Meslay Street in Paris. He left a letter for Mr. Lebrun.

Who is Mr. Lebrun and what does the letter contain? Mr. Lebrun is a heavy-set man, forty-five years old, who has made a small fortune. He had a wife, and he has a daughter.

When Mr. Lebrun's maid came down to go shopping, she discovered the letter. She went up quickly and gave it to Mr. Lebrun.

Sitting in front of his desk, Mr. Lebrun is writing letters. By chance, that morning Julie is near her father when the maid brings the letter. Ordinarily, Julie gets up at 10:30 in the morning.

Cindy's text: *Jo Helstrom and Mary S. Metz, Le Français à Découvrir* (New York: McGraw-Hill, 1972), p. 327.

Having thought about reading, Cindy approached the text quite differently:

> [She examines the illustration.] In the picture, a man is sitting at a desk. He's holding a letter. A girl is standing in front of him. [She reads the title.] "*Le Prix des Pigeons.*" Something of pigeons; well—there's the Grand Prix [car race], so maybe this is prize. "*The Prize of the Pigeons.* At eight hours—at 8 o'clock in the morning—something entered the house—on the Meslay Street in Paris. [She points to the gloss in the margin.] He left a letter—for Mlle. [sic] Lebrun." I missed only one word. I can guess what it is. I can get it from the context. It's *mailman.*
>
> "Who is this Mlle. [sic] Lebrun—and what is in the letter? Mademoiselle [sic] Lebrun is a large man. . . ." [chuckle] It can't be man—it must be woman; no, *femme* is woman and *homme* is man; [pause] then that's not *Mademoiselle*; it's *Monsieur*; it's "Monsieur Lebrun is a large man who is 40 years old and who has a small fortune. [pause] He has a woman and he has a girl.
>
> "When the something of Mr. Lebrun—something to go shopping, she discovered the letter." The only word I can think of is *descends.* "When something of Mr. Lebrun descends to go shopping, she discovers the letter." I'll read the next sentence to see if I can get *bonne.* "She something quickly and gave it to Mr. Lebrun [pause]." Guess I'll have to look up *bonne* and *montée.* [She turns to the glossary.] *Maid.* [pause] *To go up.* I've got it: "When Mr. Lebrun's maid came down to go shopping, she discovered the letter. She went up quickly and gave it to Mr. Lebrun."

Notes

Even after this intensive interactive tutoring, Cindy still had a long way to go. She hadn't learned to identify the grammatical function of words and to use that information as a clue to meaning; to identify and skip nonessential words; or to move much beyond a literal translation of the text. In one sense, then, the change was small: Cindy still struggled, and her work was neither grammatical nor elegant.

But in another sense the shift was dramatic: Cindy came to think about her own reading. Rather than ignoring the illustration, she used it to inform her reading, checking it when her incorrect reading of *M.* led to confusion about the gender of the characters. Cindy was also able to infer word-meanings, using the signposts provided by the narrative to guess that an unknown word meant "mailman." When she was puzzled by *bonne*, she moved ahead until she had gathered enough information to infer that it must mean "maid." Each of these solutions may be local, but the total effect is to put the student in charge, drawing regularly on her native-language knowledge, her understanding of plot, and her general knowledge in order to build understanding.

One response to this example is, "Intensive tutoring? With 27 students? This is unrealistic." But if Cindy's experience was as enabling as it appears to have been, it is worth considering how it could be translated into a regular classroom format. Some researchers have been able to teach students how to raise probing questions about readings, even working in large groups (Palinscar and Brown 1984). In a large class, the teacher, and eventually student readers, could "think aloud" while reading, verbalizing the sorts of choices and decisions that are a part of sense-making. Students could discuss what they notice that reader doing. The class might generate a list like Cindy's and work on applying those strategies during periods devoted to independent reading. During these times, the teacher could work with students individually, encouraging them to reflect on how they read. Alternatively, a teacher might put up a slightly out-of-reach text on an overhead projector, encouraging the class to puzzle it out and thus reminding them of the many resources they can bring to bear on their reading.

Whatever the method or format, the point is to alert students to the many resources they can bring to bear on reading if they will remember and experiment with them.

V. Learning to Read More Than What Is Printed

Both the proficiency approach and the language-teaching methods culled from ESL classrooms are often perceived to stress speaking and listening at the expense of reading and writing. The classroom use of real-world materials such as menus, train schedules, newspapers, or job application forms has unfortunately been misunderstood simply as a way of teaching students to manage everyday life in a foreign tongue, rather than as a pathway to reflective reading and critical thinking in a second language. In fact, however, both the proficiency approach and the understandings developed in multilingual settings have serious contributions to make to the teaching of reading in a foreign language (Carrell 1984; di Pietro 1981; Kramsch 1985; Swaffar 1984).

Using World Knowledge

> Students have to seize their own knowledge of language and the world in order to become creative and ingenious readers of foreign language texts. My job, as a teacher, is to help them turn what is only intuition

ИЗВЕСТИЯ № 234 ◆ 21 августа 1988 года ◆ 6

ТВ ВОСКРЕСЕНЬЕ, 21 августа

Первая программа. 8.00 — Новости. 8.15 — Ритмическая гимнастика. 9.00 — Концерт. 9.20 — Тираж «Спортлото». 9.30 — «Будильник». 10.00 — Слушу Советскому Союзу! 11.00 — «Утренняя почта». 11.30 — «Беда». Спецвыпуск передачи «...До шестнадцати и старше». 12.30 — Музыкальный киоск. 13.00 — Сельский час. 14.00 — Здоровье. 14.30 — Сегодня — День Воздушного Флота СССР. Выступление Главнокомандующего Военно-Воздушными Силами — заместителя министра обороны СССР, дважды Героя Советского Союза, маршала авиации А. Н. Ефимова. 15.05 — Док. фильмы. 15.45 — Музыкальная программа с участием Т. Филимоновой. 16.40 — Мультфильм. 17.05 — «Живая планета». 6-я серия — «Знойные пустыни». 18.00 — Международная панорама. 18.45 — «Все непонятливые». Мультфильм «История деревянного человечка». Док. фильм. 19.25 — «Миллион в брачной корзине». Худ. фильм. 21.00 — Время. 21.40 — Все симфонии П. И. Чайковского «Манфред». 22.45 — Футбольное обозрение. 23.15 — До и после полуночи.

Вторая программа. 8.00 — На зарядку становись! 8.15 — «Звездочка». 9.20 — Наш сад. 9.50 — Портреты Н. С. Лескова. 10.50 — «Вокруг света». 11.50 — Жизнь замечательных людей. Н. Е. Жуковский. 12.25 — Курсом XIX партконференции. 12.50 — Избранное. Мартирос Сарьян. 13.50 — «Песня 88». 15.15 — «Человек невидимка». Худ. фильм. 2-я и 3-я серии. 17.00 — «Действующие лица». 17.35 — Мультфильм. 17.45 — У. Фолкнер. — «Брошь». Телеспектакль. 18.40 — За безопасность движения. 18.45 — «Об исполнительском искусстве». 20.00 — «Спокойной ночи, малыши!». 20.15 — Стендовая стрельба. 20.45 — «Под сенью липовых аллей». Док. фильм. 21.00 — Время. 21.40 — «На исходе лета». Худ. фильм. 23.05 — Новости. 23.15 — Спидвей. Чемпионат мира. Передача из Польши.

Московская программа. 19.00 — «Что может кооператор?» 19.30 — Телемост Москва — Ленинград. 20.45 — «Спокойной ночи, малыши!». 21.00 — Время. 21.40 — Реклама. 21.55 — В Соллегуб — «Беда от нежного сердца». Телеспектакль.

Образовательная программа. 20.00 — Очевидное — невероятное. 21.00 — Французский язык. 1-й год обучения. 21.30 — Испанский язык. 1-й год обучения. 22.00 — Виктор Розов и его герои.

Ленинградская программа. 16.15 — «Один такой спасенник». Телеспектакль для детей. 16.50 — «День сказок». Музыкальный телефильм. 17.20 — «Выбираю небо». Док. фильм. 17.40 — «Карнавал». Телефильм балет. 19.10 — А. П. Чехов — «Дядя Ваня». Телефильм-спектакль. В перерыве (19.30) — «Детский сад». Док. фильм. 21.00 — Время. 21.40 — «Монитор». 22.40 — Вечерний концерт.

ПОНЕДЕЛЬНИК, 22 августа

Первая программа. 6.30 — «Сто минут». 8.35 — «Миллион в брачной корзине». Худ. фильм. 10.05 — Футбольное обозрение. 10.35 — Шестеро человек. 11.35, 15.30, 18.30 — Новости. 13.40 — Программа Камчатской студии телевидения. 16.20 — Поет ансамбль «Спартак». 16.55 — «Радио». Худ. фильм. СРР. 18.00 — Спорт и кино. 18.40 — Сегодня в мире. 18.55 — «Как живешь, бригада?» Очерк о Акуринах, объединения. «Спутинефтегаз». 19.25 — Премьера фильма-спектакля театра «Сатирикон». «Мир дому твоему». Автор — С. Альтов. 21.00 — Время. 21.40. Прожектор перестройки. 21.50 — Продолжение фильма-спектакля «Мир дому твоему». 23.05 — Сегодня в мире. 23.15 — Э. Бернстайн — «Диверсионист».

Вторая программа. 8.00 — Утренняя гимнастика. 8.20 — «Директор театра». Фильм-концерт. 9.45 — «Путешествие по Москве. У старых стен». Передача-очерк. Док. фильм. 9.05 — «Приключения Незнайки». Мультфильм. Части 1-я и 2-я. 9.40 — Итальянский язык. 10.10 — Фильм — детям. «Каникулы Кроша». 1-я серия. 11.25 —

and habit into tools. If I fail, I cheat them of the largest resources they have as beginning readers. Particularly when beginning students face the barrier of an unfamiliar alphabet, as they do in Russian or Japanese or Chinese, then building out from the familiar is what will enable them to find meaning.

This is Tom Beyer, a Russian teacher, reflecting on how he gives his students an immediate sense that they will be able to penetrate the apparently mysterious world of Russian speakers. In the early days of his first-year classes, he exposes students to a series of authentic Russian texts. These encounters are designed to show the students that their history of encounters with unfamiliar texts in their native language has provided them with a wealth of strategies for discovering meaning, even as they struggle with the unfamiliar forms of a new alphabet.

To drive this point home, Beyer asks beginning students to look over copies of the Soviet newspapers *Pravda* and *Izvestiya* and locate datelines. Their knowledge of U.S. newspaper format helps them to find that information. Then, Beyer turns them loose on the television listings in a local U.S. paper and in *Izvestiya*. The class notes the key features of television listings in newspapers, consulting their local paper. They figure out that time, channel, and program are the essential pieces of information shown in the listing, and using that, they can begin to read the television listings

BEST COPY AVAILABLE

in *Izvestiya*. They are able to glean that in Russian papers everything is listed first by channel (Programma 1, Programma 2, etc.), followed by the time on a twenty-four-hour clock. Finally, they find the programs. They are able to identify some films, sports, and concerts, as well as the news. They learn that the major Russian news program is called "Vremya" ("Time"). In this way, beginning students appreciate what they can know about a certain text, rather than glumly contemplating all that they do not know.

Notes

Reading between the Lines

Beyer asks students to "go beyond the book" by accessing their experience as readers and members of a culture, bringing that knowledge to inform the printed words. But it is not just the strangeness of the Cyrillic alphabet or the spareness of newspaper formats that makes it necessary. Connie Lathrop, a French teacher, thinks aloud about what happens when her students begin to read Saint-Exupéry's *Le Petit Prince*:

> Students learned in their first- and second-year readings that there was no difference between the meaning of a line of dialogue and the dictionary definitions of all the words in it. They read Saint-Exupéry and they are baffled. The language is as plain as any fairy story, but it isn't straightforward. It's a fable about a child looking into the adult world, full of stylized simplifications, ironies, and metaphors. Nothing that worked with the fabricated texts of a year ago works. Worse still, even though they know the literal meaning of every last word, they can't answer a question like "Why does he begin the book with his own childhood memories?"

Lathrop wants her students to make a very special kind of translation. They have had two years of proficiency training in face-to-face exchanges built around simple but authentic tasks such as asking directions or introducing oneself. All too often when students begin reading, however, they abandon their willingness to take risks, feeling constrained to be correct before being communicative. Lathrop wants them to transfer many of the interactive and conversational strategies they have learned in oral communication to the work of reading (Kramsch 1985). To do this, she insists that her students learn to question and probe what they read, as if the passage were a stranger from whom they needed directions.

To begin, Lathrop asks her students to read the first chapter of *Le Petit Prince*, where Saint-Exupéry wistfully recounts his own memories of trying to share his thoughts with adults. This interplay between adult and child worlds is key, so Lathrop asks her class to generate a list of characteristics for each group. Contributions to the list come in English and in French, and all are accepted. Here, errors and all, are some students' lists:

Notes

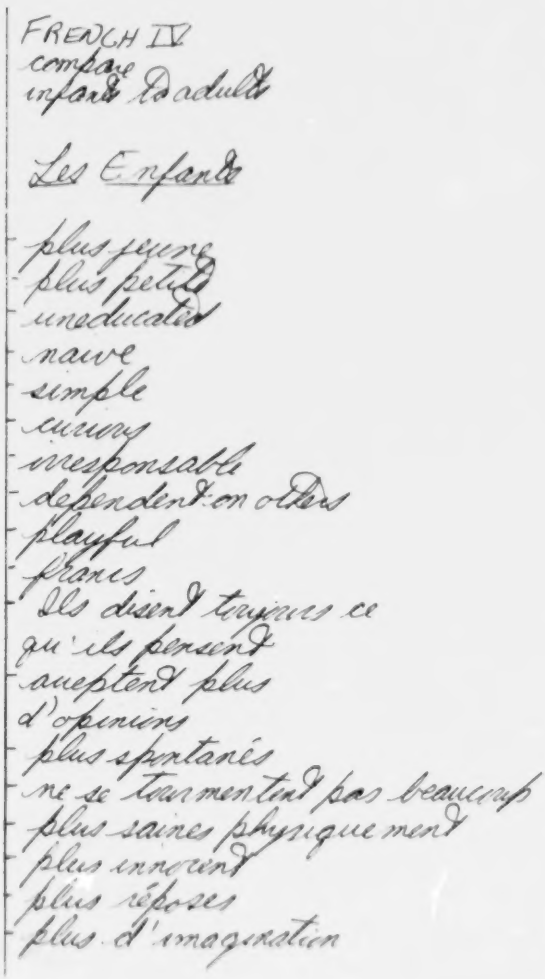
Debbie

les enfants	les grandes personnes
1. petits	1. grandes
2. plus jeune	2. plus agés
3. ils parlent avec la vérité (francs)	3. plus sages
4. ils ne se tourmentent pas beaucoup	4. plus responsables
5. plus innocents	5. plus réservées
6. ils disent toujours ce qu'ils pensent	6. autoritaires (have authority)
7. plus ~~soy~~ spontanés	7. sentiments des autres
8. acceptent plus d'opinions	8. plus opiniâtres
9. plus sains	9. plus réfléchis
10. plus naifs	10. plus indépendantes
11. plus reposés	11. plus préoccupées
12. plus créateurs	12. plus respectées par la société
13. plus d'imagination	
14. moins compliqués	

Students read their lists aloud. Lathrop listens and then points out that there are differences among them. On some lists adults show up as wise, while on others they are described as bossy or boring.

That night, students read the first chapter of the novel. The next day, Lathrop introduces the idea of a narrator, disentangling it from students' notions of a main character:

> *Lathrop:* Who is it who is telling this story?
> *T. J.:* Le Petit Prince.
> *Lathrop:* Is the story told by him? Is it his eyes that see what's going on and his mind that makes sense?
> *Marshall:* Yeah, he's on the cover, he's in the title. Who else's it going to be?
> *Lathrop:* Whoa—suppose I have been in the cafeteria watching you fill up a tray and make your way through the tables, stopping to talk, joke, shake hands, and never spill a drop. I go upstairs to my fifth-period class, and I say, "Want to hear the tale of Marshall, the tray juggler?" Who's the teller?



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Marshall: You are.

Lathrop: Not you, even though you may turn up in every sentence I say. What difference does it make? Who cares who's telling?

[silence]

Tina: You could be nice. Or you could do him real damage. If you say, "Marshall, he comes tripping across the floor," he's going to look bad.

Lathrop: Right, if I am the narrator, Marshall's my creature—you get seen as I show you. I'm telling my version. So let's go back: who's doing the telling in *Le Petit Prince*?

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T. J.: It's hard to tell. I don't know, it's nobody.
Lathrop: Be a detective. What do you know?
[Other students pitch in.]
Marta: He's a pilot.
T. J.: He's a grown-up.
Marshall: Sort of.
T. J.: Okay, so he's a grown-up who wishes he wasn't.
Lathrop: Remember the lists you wrote yesterday? Remember that there were differences? In a way, each one of you was acting like a narrator, even in making a list. Now, imagine you are Saint-Exupéry, the grown-up who wishes he weren't, and you are making a list comparing children and adults. Think a minute. . . . Let's make that list. Here, Michael, you be the recorder. . . .

Comme St Exupéry

Les Enfants	Les Grandes Personnes
Joyeux	Tristes
Comiques	Serieux
Experimentals	Sensibles
Curieux	Sans yeux
L'esprit	Les plans
L'aviateur	Le professor
L'ame	L'estomache

The students begin with what might be predictable comparisons, borrowing from their own lists of the previous day. They call children happy, comic, and experimental, and label adults sad, serious, and sensible. At this juncture, Lathrop reminds them, "It's Saint-Exupéry's list: how would *he* do it?" At that point, the suggestions shift. Students stretch their limited vocabulary toward metaphor and whimsy—very much in the spirit of *Le Petit Prince*. One student labels children "curious," pauses, and then labels adults "without eyes." A second student takes up the thread and adds "spirit" to the children's column and "plans" to the adult column. A third calls out "pilot" and "professor." A fourth suggests "soul" and "stomach."

Toward the end of class, Lathrop makes her point about perspective again, but differently. She has her students look closely at an illustration Saint-Exupéry made as a child. It shows an elephant swallowed by a boa

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constrictor. She reads aloud Saint Exupéry's description of how witless grown-ups insisted it was nothing but a hat.

> *Lathrop:* What do you think of the drawing?
> *Pat:* It does look like a hat!
> *Linda:* It reminds me of when my younger brother brought me pictures he had drawn and waited to see if I could guess what they were. When I guessed wrong, his feelings were hurt. Or sometimes he got really impatient with me, just like the narrator.

In this way, Lathrop has asked her students to talk about their own perspectives on the world—about how they sit between the world of adults and that of children. In addition, by preparing her students to think about how perspective shapes telling, Lathrop has shown them that reading in a foreign language involves much more than word-for-word translation.

Kinds of Reading

Reading is various: It changes as the message or story comes into focus, and it alters in tune with the reader's purpose. Reading changes texture or tempo with purpose, too. Standing at a bus stop, a reader can skim the posted notice just to find out if he is at the right stop on the right line. He can also read the schedule through, studying it, because he wants to know what he can expect of public transportation at various times of the day. He can investigate the schedule carefully for an answer to a larger question: "How does this city share its resources between housing projects and middle-class neighborhoods?"

Teachers know this variety and want their students to recognize it. After all, that is why foreign language classes include dialogues, stories, and menus. But mere offering is often not enough. Teachers may literally have to act out the way their reading changes, in order to make the variations in approach visible and concrete for students.

Linda Thomas is a collector: She collects materials that are at once simple enough and demanding enough to teach her students that reading is a chameleon-like thing. It is a way of making sense that changes with situation and purpose. But she has more in mind than the difference between skimming and studying a text. She wants students to understand how they may build up a "thick" understanding by approaching a poem or a poster first in one way and then in another.

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La voz poética de un líder revolucionario

José Martí (1853-1895): periodista, poeta y líder político. Dedicó su vida a la libertad* y, en particular, a la libertad política de Cuba. A los 16 años de edad* fue deportado de Cuba por sus actividades revolucionarias. Después, la segunda vez que volvió, murió* en una batalla, peleando contra* las fuerzas españolas por la independencia de Cuba. En La Habana hay un monumento grande dedicado a Martí.

Los poemas de Martí revelan su gran idealismo. ¿Los conoces? Algunos versos de Martí se usaron para hacer una canción que fue muy popular.

Yo soy un hombre sincero
de donde crece° la palma,
y antes de morirme° quiero
echar° mis versos del alma.°

Con los pobres de la tierra
quiero yo mi suerte echar:°
el arroyo° de la sierra
me complace° mas que el mar.

Cultivo una rosa blanca,
En julio como en enero,
Para el amigo sincero
Que me da su mano franca.

Y para el cruel que me arranca°
El corazon con que vivo,
Cardo° ni oruga° cultivo;
Cultivo la rosa blanca.

libertad *liberty* **edad** *age* **murió** *he died* **contra** *against* **crece** *grows* **morirme** *dying* **echar** *to pour out* **alma** *soul* **echar** *cast* **arroyo** *stream* **complace** *pleases* **me arranca** *pulls from me* **Cardo** *Thistle* **oruga** *plant*

Vallette, *Spanish for Mastery II*, D.C. Heath, 1980, 1984

To make this point, Thomas often uses a song called "Guantanamera," which is based on a poem by José Martí, a nineteenth-century Cuban nationalist and poet who became a key organizer of the island's successful revolt against Spanish rule in 1895. In working with the poem, Thomas asks her students to read it in several different ways: as a message, as a poem, and as a political document.

To begin, Thomas has students make their way through the work "with dictionaries nowhere in sight." She urges them to treat it as if it were an important message, using every strategy at their disposal to pick out the meaning. As a group, the students read line by line, sharing knowledge, filling in cognates (*palma*, *sincero*, *versos*, etc.), and building from their growing sense of what Martí is talking about. Once the individual words

are etched out, someone tries out a rough-and-ready translation of the line, which Thomas writes on the board, including missing words and alternative wordings:

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Song from Guantanamera
Song from Guantanamera
I am a sincere/simple man
From where ——— the palm
And before I die/before dying I want
To ——— some verses of the ———

My verse is of a clear green
And of a ——— red
My verse is a ——— ———
That in the mountain ——— ———

With the poor ———
I want ——— my luck
The ———
I like more than the sea.

At this point, Thomas asks the students to talk about what they can grasp of the poem, asking them to imagine what words might belong in the blank spaces. After they etch in a few more of the words, Thomas helps them to fill in the vocabulary they don't know.

At this juncture, Thomas points out that simple message reading may not be rich enough to make sense of what Martí has to offer. A poem won't cough up its meaning like a street sign or a sentence in the textbook. So she plunges in, talking about poetry.

Thomas: What we've got here is a poem. It is much harder to make sense of than the dialogues or the menus you have been reading. Why is that?
John: The words are very—chosen. Each one is important.
Angela: Yeah, it's packed. It just looks simple.
Chen: The order of the words is different—the verb comes before the subject.
Betsy: It looks different. It is divided into verses, and it has parts that repeat—the Guantanamera parts we looked at.
Chen: The words in poems work differently.
Thomas: How so?
Chen: Like the part of "my verse is clear green." Nobody would say that on the street. It's hard to tell what it means.
Thomas: What could it mean? Why green, not black and white, or gold and silver?
Chen: [pause] Growing things?

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Thomas and her students continue. They talk about the difficult places in the poem together. In the first stanza, for instance, they take up the phrase *versos del alma*. What does it mean to sing forth the poetry of your soul? Who listens? Why "soul"? Why not "heart"? Taking up the second verse, they come back to Chen's ideas about growing things, and talk about the association between living things and green as the color of growth and hope.

At this juncture, Thomas pauses to think and then speaks:

"We don't translate often in this class, because I like you to work in Spanish as much as possible. But I want you to take the rest of class and try to turn one of the verses into English. As you work, pay attention to how hard you have to think about single words and the connections between words."

The next day in class, Thomas asks students which aspects of the poem were the hardest to capture in English. Tanya reads her version of the second verse and talks about how she struggled with the words *buscar* and *amparo*.

> This is what I wrote first:
>
> "My verse is clear green
> And flaming red
> My verse is a wounded deer
> Looking for safety in the mountains."
>
> But from reading the poem in Spanish, I had this picture of a deer going crazy trying to escape into the dark forest out of the sunlight—maybe from the flaming red—so I kept on changing those words. I tried "hunting for safety," but the deer was hunted, so that didn't go. So in the end I got:
>
> "My verse is deep green
> And flaming red
> My verse is a wounded deer
> Searching for a safe home in the mountains."

Thomas asks the students to take another step, based upon their careful thinking about word choice and the network of meanings in the verses of Martí's poem:

> Take a look at the verses we worked on. Think of yourself as a modern-day Latin American whose country is caught up in political struggles. You are writing a poem: maybe it will end up as part of a song, maybe on a banner, maybe lines from it will go on a poster. Write a verse; it doesn't have to be long. Use some of what Martí showed you.

In response one of her students writes very much in the spirit of Martí:

Queremos cosas sencillas,
Pan y agua fresca,
Y la vida de sus familias
Pero primero necesitamos paz
Como un pajaro fuerte y libre.

The following day, Thomas talks about the political history of Cuba. She tells her students more about Martí, and explains that the stanzas they read are taken from a series of unnamed poems, *Versos sencillos* (*Simple Poetry*). She also explains that the song has become a freedom song for many Latin Americans, especially Cubans:

> *Thomas:* "Dictionaries took us just so far. Thinking about it as poetry took us further. Now I want to think about this as a piece of political writing and see what we come up with. What if your country were controlled by another power? What would it be like to live exiled from your homeland, as Martí was for much of his life? Pretend you are in exile, thinking about your country struggling under the control of another nation, what you might write? Then let's go back to what we wrote yesterday and see what changes we might want to make."

The students are puzzled, as though they don't know how to begin.

> *Thomas:* Here's an example of what I mean. How would you say "I am a girl"?
> *Chen: Soy una muchacha.*
> *Thomas:* Right, no need in Spanish to say "*Yo soy una muchacha.*" So why does Martí write, "*Yo soy un hombre sincero*"?
> *Angela:* Because it's right at the beginning and he wants to be clear?
> *Thomas:* About what?
> *Angela:* Who he is.
> *Thomas:* Say more.
> *Angela:* To claim it, to say "I am sincere, even if others aren't? That you should believe what I am going to say about my country and the people in it"?
> *Thomas:* Yes? Take it further.
> *Angela:* Maybe because there were other people saying false things, like it was good and important that Spain own Cuba.

The students look at meanings in the third verse, such as why Martí wants to cast his fortune with the poor. Thomas asks her students to pick

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out the images Martí uses to describe the poor and the powerful in the poem. They talk about his comparison of the mountain stream with the sea. Thomas asks her students where else they have come across such images. They mention advertising and political slogans. In this context, Thomas shows her students slides of political posters from recent elections in Latin America. Among them is one from the Ecuadoran presidential race of 1988. Its extremely simple graphics picture a loaf of bread with a roof over it. Inscribed across the poster is the equally simple slogan:

PAN Y TECHO
(bread and a roof)

Thomas: Why do you think this works?
Marta: It's simple. It hits you right off.
Chen: You can read the words or the pictures.
Angela: Bread and housing, they are the basics.
Thomas: So what does that suggest?
Chen: That this is a party that cares about people, it will look after them.
Thomas: So the poster deals in images, just like the poem. Is it a poster that would work here?
Chen: No, here everyone's supposed to have the basics.

By the time they finally put aside the Martí poem, Thomas's students have acted as reader-decoders, looking for cognates and contextual clues, and as reader-interpreters, choosing among various meanings for the poem. They may also have understood how a poem, in becoming a freedom song, becomes a political document that draws on strong images of poverty and oppression. They will have explored such images in Martí's poem as well as in the context of current politics.

Reading Ideas

Even Beverly Harris-Schenz's college-level German classes are filled with students who don't see German "as a language for exploring ideas or values. They think of it only as a way of getting a simple message across: 'I want two pounds of potatoes,' or 'What time do you close?' " Realizing the limits of this view of foreign language, Harris-Schenz draws upon her successful work with college-level students in order to help a group of high school students to see that they can use German to express their thoughts.

Her topic is the sense of alienation and rootlessness endured by someone who cannot make herself understood in a new language or in a different culture. She has chosen that experience for many reasons. Some students will have first-hand experience: some of the African-Americans among them will know what it is to have the language of their homes called "non-standard English." Some are recently arrived from Latin America. Others have lived on a block where newly arrived Asian immigrants were only

partially welcome. Besides, as foreign language students, they know what it is to be tongue-tied: to be unable to map your thoughts into words, and to ache to turn back to a language that comes as easily as breathing. They are developing at least some intuitive sense of the deep-running connection between the language we speak, the apparently "natural" customs of daily life, and our social selves. It is a conjunction of language and identity that anyone who has traded a first tongue for a second knows. Eva Hoffman, a Polish émigrée and today an American writer, remembers it from her own adolescence as a foreigner in the United States:

> We've been brought to . . . classes that are provided by the government to teach English to newcomers. This morning, in the rinky-dink wooden barracks where the classes are held, we've acquired new names. . . . Mine—"Ewa"—is easy to change into its near equivalent in English, "Eva." My sister's name—"Alina"—poses more of a problem, but after a moment's thought, . . . the teacher decide[s] that "Elaine" is close enough. My sister and I hang our heads wordlessly under this careless baptism. The teacher then introduces us to the class, mispronouncing our last name—"Wydra"—in a way we've never heard before. We make our way to a bench at the back of the room; nothing much has happened, except a small, seismic mental shift. The twist in our names takes them a tiny distance from us—but it's a gap into which the infinite hobgoblin of abstraction enters. Our Polish names didn't refer to us; they were as surely us as our eyes or hands. These new appellations, which we ourselves can't yet pronounce, are not us. They are identification tags, disembodied signs pointing to objects that happen to be my sister and myself. We walk to our seats, into a roomful of unknown faces, with names that make us strangers to ourselves. (Hoffman 1989, 105)

As a way of introducing German as a language of thoughts and values, Harris-Schenz asks her "high-school" students to read "Antonella," a short story from a reader designed for fourth- and fifth-grade students in the Federal Republic of Germany. It concerns an Italian child of a "guest-worker" family that has come to Germany so that the father can find work. The child is taunted and mistreated by her German elementary school classmates because she is an outsider and speaks German badly. She is treated as if she were both stupid and lazy because of her inability to complete her schoolwork. Even her teacher and parents misunderstand her adjustment problems. Set upon by classmates who unjustly accuse her of stealing a pen, she runs out of the school and is hit by a car whose driver doesn't see her until it is too late.

The classroom contains about 25 students whose German ranges from shaky to quite serviceable. But for almost everyone the discussion offers a challenge—if not linguistically, then culturally. Harris-Schenz conducts the discussion entirely in German:

> "The result is that things move gradually. The talk is pretty naked. But if I want them to think about German as a language in which you talk about ideas, that's the cost. I am willing to give up the embellishments for that."

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Frederik Hetmann: Antonella

Klaus hat Krankenwagen gern. Sie sausen durch die Straßen. Sie sind so schön weiß. Sie haben ein leuchtendrotes Kreuz aufgemalt. Die Sirene kann man weithin hören. Auf dem Dach blinkt ein blaues Licht.
Klaus hat Krankenwagen gern. Fast so gern wie Polizeiautos. Schade, daß man nicht sehen kann, wer in dem Krankenwagen liegt.
Klaus möchte den Krankenwagen am liebsten anhalten. Aber das geht doch nicht, meint Klaus' Mutter.
Wenn er hineinschauen könnte, würde er sehen, daß auf der Bahre ein Mädchen liegt. Das Mädchen ist zwei Jahre älter als Klaus. Ihre Augen sind geschlossen. An der Stirn ist ein Loch. Aus dem Loch rinnt Blut.
Das Mädchen heißt Antonella.
Sie ist mit ihren Eltern aus Italien in die ....

Arbeitstexte für den Unterricht Deutsche Kurzgeschichten 4-5. Schuljahr. Stuttgart: Phillip Reclam, 1976.

Harris-Schenz begins by explaining that, like in the United States, there are many guest-workers who live and work in the Federal Republic of Germany. She explains that the workers often come from countries with languages and cultures radically different from what they will encounter in Munich or Hamburg. Together they discuss how guest-workers come to Germany out of need, not choice, and how many of them end up as janitors, maids, or street cleaners because they lack the language skills and cultural understanding required for better-paying, more rewarding forms of work.

Having established some of the vocabulary and issues, Harris-Schenz asks students to read a section of the story in which they meet Klaus, a young German boy whose life contrasts almost cruelly with Antonella's. She uses simple techniques, such as discussing a single word, *Strand*, as a basis for understanding a series of larger ideas. Through close questioning she helps the students to understand the cultural implications of the apparently simple details they pick up from reading:

Teacher: Who is Klaus?
Student: I don't know, it doesn't say.
Teacher: Who do you think he is?
Student: Someone at Antonella's new school.
Teacher: What makes you think that?
Student: He's German, or at least he speaks German.
Teacher: What do we learn about his family?
Student: Klaus visited Italy once.
Teacher: Why was he there?
Student: [looking back to the story] To lay on something. *Strand*. What is *Strand*?

Teacher: Any guesses? How was the weather when they were there?
Student: It was good.
Teacher: What else did they do there?
Student: They went swimming?
Teacher: When?
Student: Every day.
Teacher: So what does *Strand* probably mean?
Student: Beach?
Teacher: Right. So what were Klaus and his family doing in Italy?
Student: They were on vacation.
Teacher: So how do they compare to Antonella's family?
Student: They must have money.
Teacher: That's right. They aren't necessarily rich, but they can afford to go on vacation. What was it like for him to be in Italy?
Student: Probably good.
Teacher: Why? He speaks German and doesn't understand Italian. Just like she speaks Italian and doesn't understand German very well.
Student: It's different for Klaus. When he was in Italy, he was a tourist there, with money, for a short time.
Teacher: What difference does that make?
Student: He doesn't live there.
Student: When he's at home, in school, he has the language that matters.

Even though they were speaking what Harris-Schenz calls "naked German," these students are etching out some of the complexities of cultural relations. Being an outsider is not simply a matter of which language you speak, but the conditions in which you are a non-speaker. As a German tourist going south for vacation, Klaus' ignorance of Italian is "as it should be"—or at least as it has been for generations of German tourists traveling south. It is a signal of his relative wealth and leisure. As Italians entering Germany in the hope of finding work, Antonella and her family are viewed as intruders, and their linguistic and cultural differences are badges, not of leisure, but of poverty and marginality.

Later, students read another section of the story—one that describes Antonella's life at school. In particular, they stop to discuss an episode in which she is taunted.

Teacher: What do they call her?
Student: Spaghetti-Fresser.
Teacher: What does that mean?
Student: "Spaghetti-eater."
Teacher: What is the word "to eat"?
Student: Essen.
Teacher: So that would make it *Spaghetti-Esser*, wouldn't it? But they call her *Spaghetti-Fresser. Fressen* means devour, not just eat. So what are they saying?

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Student: That she eats a lot of spaghetti. That all Italians eat is spaghetti. Like all Indians live in teepees. A stereotype.
Student: Yeah, she's just an Italian, not a person.
Teacher: But why *Fresser?* What am I saying about a person when I say he growls or barks, instead of talks?
Student: The guy's an animal—crude, dumb.
Student: Not even human.
Teacher: So when Antonella devours spaghetti—
Student: She doesn't eat like a person.
Teacher: Exactly. Think about all that says.
Student: She is an animal. Not a human being.
Teacher: Yes, she doesn't eat like a human. She is that far outside their culture. Lots of insults work that way. They take the person out of the category of human and make him or her very different from us.

Harris-Schenz has alerted students to what appears to be a straightforward fact of the narrative: because Antonella is foreign and different, she is teased and called names. She turns their attention to what might be a small supporting detail: the names they call her play off stereotypes of Italians as spaghetti-eaters. But then she highlights a particular word choice: the substitution of *Fresser* for *Esser.* At that point, she and the students begin to talk about how the categories we create with language are really metaphors that reveal fundamental patterns of values.

As the students read on, they learn about Antonella's struggles in school. At this juncture, Harris-Schenz helps them interpret these events, not as young American readers, but through the special lens of modern German culture:

Teacher: Why doesn't Antonella have her homework done when she comes to school in the morning?
Student: Probably because she didn't have time to do it at home?
Teacher: Why not?
Student: She has to take care of her brothers and sisters.
Teacher: What does that mean?
Student: Cooking, cleaning, and—
Teacher: Most German children don't have such heavy family responsibilities, and often their mothers do not work, so someone is at home when they come home from school. Also, elementary school children get a fair amount of homework every day. So much of Antonella's life puts her at odds with her new home.

Without this discussion, her students might well have read these events as extensions of their own lives. Familiar as they are with working mothers and after-school jobs, they might not have grasped the extent to which not having hours of private, free time in the afternoons makes Antonella a

misfit. Without understanding that the primary "job" of German adolescents is being hard-working, diligent students, it is difficult to grasp the oddity and misery of the young Italian girl's situation. The story reveals much more than a bit of local knowledge: It contains an important lesson about how reading involves both text and context.

> I was excited when I first found the "Antonella" story. It is halfway between the reality of newspapers and TV listings and literature. For me, it contains some important ideas about real issues that affect the lives of real people, not just in Germany, but in Paris and San Antonio, too. I want my students to understand how we push people different from ourselves to the margin.
>
> But there are also lessons about language. So many students think that foreign language is only about tenses and word order, and this piece, especially if you make students talk about it, says, "No, you can say much more than 'Where's the post office?' in German." But at the same time I am teaching them something about the multidimensional quality of language. I want them to take words like *Strand* or *Fresser* and be able to draw out all that they imply.

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VI. Assessing Reading: How Will We Know What Students Understand?

If we are curious about quality—the skill of an athlete, the safety of a car, the insight of a writer—we sample actual performances: We watch matches, we test drive, or we read several stories. But in domains such as general intelligence, mathematics achievement, or language proficiency, we test rather than sample, using materials, formats, and time frames which constrain and distort exactly the performances we mean to expose.

Consider a typical case in foreign language testing: A student encounters a short passage for the first time, reads it through, and answers comprehension questions. The questions are typically answerable simply by circling the correct answer or locating the words in the text and manipulating them into a simple declarative sentence.

While serial, short-answer questions permit easy scoring, group administration, and standardization, they tap only certain aspects of reading: the ability to locate, sequence, and relate information of a largely factual nature. Because of their structure, they cannot be used to evaluate other important aspects of reading and understanding—being able to play with implications, question accuracy, or remember something similar. Nor can

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they assess what readers *do* with what they read: draw on it in conversation, fire off a letter to the editor, or march out and find other works by the same author.

Standardized tests, which simplify the task of reading drastically, are by no means confined to districtwide or national testing where it is essential to collect information about a large number of students' performances. Many textbooks and teacher-made tests echo the standardized format. The result is that much testing of reading in foreign languages fails to differentiate between students who can read thoughtfully and those who can read only literally in the language they are studying. Ironically, it is not until the very last stages of their education, or until they have left school altogether, that students are asked to display their knowledge of a foreign language in ways that reproduce the demands made on knowledgeable speakers to use and integrate what they have learned (Fallows 1989; Snow, in press; Wiggins 1989).

Particularly in classrooms, where diagnosis on the part of teachers, and self-knowledge on the part of students should be important, assessment has to be more wide ranging and informative. Moreover, individual teachers (unlike districts and states) can vary formats, alter time schedules, and experiment. Given these options, teachers can create situations in which assessment isn't merely a final test, but an occasion when students (along with their teachers) can learn something both about what they know and about what still challenges them.

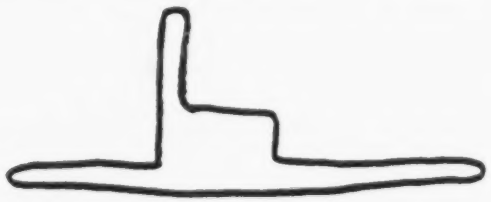
Beverly Harris-Schenz teaches a seminar in foreign language teaching. In recent years, a major topic in that seminar has been assessment: How do you know what and how well your students are learning? In response, Harris-Schenz has developed the following short checklist for herself.

- ☐ *Design a performance, not a test.* You need to collect a sample of work that is as much like the work students have actually been doing as possible. That means reading a whole piece, not just collecting short answers, and allowing the students time to revise, to discuss possibilities with the teacher, and to consult other resources.
- ☐ *Use worthwhile materials.* The materials you use should be as interesting and vital as the ones you would otherwise spend class time on.
- ☐ *Show students what they can do.* Choose a task that can be done at many levels, so that it will be accessible to the full range of students in your class.
- ☐ *Tailor your assessment to show students what you expect them to know.* If you want to know what students can take away from reading, find a way for them to demonstrate their understanding without also demanding that they can write. If you want to see that students have gotten the basic facts, ask them simple comprehension questions. But if you want to know what they can infer, ask them to continue or expand the text in some way.
- ☐ *Students should learn from the assessment.* Make comments, have a

conference, offer students the chance to revise, or in some other way allow students to learn from what they did.

- ☐ *The teacher should learn from the assessment.* An effective assessment will reveal a great deal about the range of skills in the room, about what has been taught effectively, and about what still eludes students.

Marilyn Bente's exam for second-year French students, based upon Saint-Exupéry's *Le Petit Prince*, demonstrates a number of these ideas in practice. A test of this kind would be extremely effective in assessing the kind of reading that goes on in a class like Connie Lathrop's (pp. 25 to 29 above). The assessment begins by looking at the simplest elements of comprehension. In the first section, students demonstrate mastery of vocabulary from the tale, using matching and circling strategies that do not require words or sentences (and thus do not confuse reading and writing skills). In the second section, students are asked to write a few sentences summarizing and then discussing the message of the story. (Here Bente is looking at her students' capacity to read between the lines.) Finally, in the third section, Bente has designed a question to see whether students have caught something of the interplay between adult and child perspectives underlying the story. They are shown an unusually shaped drawing and asked to compare the way in which an adult and the Little Prince might describe it:



3. Qu'est-ce qu'est c'est?
Expliquez selon « une grande personne » et selon le petit prince.
Employez votre imagination!!

Bente's exam taps a number of different aspects of reading comprehension in a coherent and productive way.

When it comes to the more comprehensive kind of assessment that occurs at the end of a marking period, however, many teachers feel compelled to design a battery of items covering each rule or idiom taught. Based on her own work in foreign language assessment, Harris-Schenz

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envisions quite a different approach: an assessment "project" designed to look at students' ability to use their language skills in the context of an authentic task adapting "Antonella" for even younger readers. Using the example of "Antonella," Harris-Schenz "visualizes" this several phase project, designed to evaluate students' full range of reading skills:

> One of the things I never got to when I taught "Antonella" is the fact that it is a children's book, meant to teach young German children to recognize their prejudices about the Turkish and Italian children who may be sitting right next to them as they read the story in class. I would use this as a way of building up a context in which students' work would be done.
>
> Before they began, I would give them some sense for the authenticity of what they were about to try. I might talk about how stories, whether from the Bible or Grimm or modern picture books, are often used to teach. We would also talk about doing an adaptation of a story—how it involves keeping the message, but simplifying it.
>
> Then I would introduce them to "Antonella," probably providing a glossary of the words that they are unlikely to know or to be able to figure out from context. I would give them the class period for reading the story. While they read, I would circulate, answering questions—largely by offering them strategies for working with the story.
>
> Over the next two or three days, I would ask them to work on several parts of a larger project: an outline, several pages of text, a turn at editing, and a final draft. I want these different pieces because they allow me to look at different aspects of the reading process. I can imagine giving students a several-day assignment.

Assignment and Explanation

1. *Outlining your story. Here is a list of events. Select the events that occurred in "Antonella" and number them to show the order in which they happened:*
Antonella is accused of stealing a pencil
Children call Antonella names
Antonella's family returns to Italy
Antonella has trouble with her homework
Antonella leaves Italy
Antonella has to care for her brothers and sisters
Antonella writes home to Italy

A story doesn't just describe events. It also shows us how characters think and feel. Describe some of the thoughts and feelings associated with each of the events in your list. Use quotations from the story that show what the characters thought or felt.

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Now you have an outline for your story.

[This sounds very much like the kind of testing we have always done. But I use it, not as a be all and end all, but because it allows me to look at the most straightforward kinds of reading comprehension (a sense for the major events, their ordering, and consequences) without its being contaminated by my asking students to write or talk. It also provides students with a clear handle on the kinds of information they will need to go on to the more sophisticated tasks that follow.]

2. Draft pages. Choose three events from your outline. Write text for each one. Include what happened, what characters said, and what they thought or felt. What you write should be interesting, but simple enough for young children. Remember to teach them about guest-workers.

[I have asked the students to do a version for younger children, because that is what their writing skills will allow them to do well enough to be satisfying. Here I am looking at how they can put the bits they remember together into a larger whole. It is writing, not strict reading, but I am looking at the kinds of forms they picked up from the reading: the new words, the way to do quotes, etc.—all things they met as readers.]

3. Editing. Exchange your pages with another writer. Talk with them (in German, as much as possible) about what they intended to say and what troubles they may be having. See what suggestions you can make. These can include simple corrections. They may also include advice about making the writing more varied or vivid. (Please keep a copy of their original and your suggestions.)

[Now I am looking at still another side of reading. I will get some evidence of proofreading, but also some insight into what students can get about the shades of meaning or translating intentions into words. The process also allows students to see that there are many ways of approaching the task—it breaks down the usual isolation of testing in ways I think are productive.

It's complicated because it's not pure reading, since it involves writing. It's messy because it's collaborative. What if the editor gets an impossible manu-

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script to work with? Much of what they will do as foreign language learners is collaborative—think of class discussion.]

4. Revision. Go back to your own adaptation and revise it, making use of your editor's suggestions and your own ideas. Make a final copy.

[This isn't about reading per se, I know that. But it is about what grows out of reading. And it doesn't make sense to have students generating just a rough draft as part of an assessment. Not if you want it to function as a learning experience.]

I would give these materials out a week before I expected student work back. And I would devote two to three class periods to work on it. I would be available to answer questions, and would encourage students to consult with one another.

Each student would turn in a folder with the various pieces in it. I would read each and make comments, giving a holistic score to each part, using the same kinds of judgments I use with the rest of their in-class reading and writing. In class, I would show students samples of different sections of the assessment that had been done well and talk about what was strong in each of them.

This kind of assessment takes the better part of a week. I know this seems demanding, even overwhelming, compared to giving the test that is in the teacher's edition. But what you have to remember is that this isn't time "out" for testing: this is teaching of the most intense kind. And no one has to take it on, all at once. The point is to move toward assessments that are models of genuine language use and that provide students with a chance to apply, not merely to repeat, their knowledge.

VII. Conclusion

To teach and assess foreign languages in the ways described above is not simple work. Despite the fact that America has always been a nation of immigrants, its students grow up in a culture that is linguistically smug. Americans can walk up to almost any hotel desk in Tokyo or Ankara, say "I'd like to check in. The name's McCormack" and be understood. English is the language of international business. In states that once printed ballots and phone books in Spanish and Chinese, legislators are now arguing for "English only" policies. Until quite recently, foreign language requir ·ments in high school were rare. Even as they begin to appear, students often are required to take no more than a year—as if significant language learning could occur in the same time span as driver's education.

In such a setting there is little to counter the kinds of misconceptions that students bring to foreign language learning. On the one hand, many students expect that Spanish or German is just English "with different words." They are unprepared for the fact that word order will differ or that wholly different grammatical constructs such as case-marking will stand between them and easy fluency. It is difficult to give life to a new language that is not the one in which you have argued, dreamed, and remembered all your life. It is hard to ignore native language patterns that are as old

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and intuitive as breath in order to grasp the wholly different ways of organizing experience embedded in a new language.

It is difficult to understand a language that you practice only during five forty-minute classroom periods each week. Even total-immersion classes can hardly parallel the bath of language that makes first-language acquisition possible.

Finally, there is a battle to be fought with what might be called "school culture." Across the subject areas, we lead students to believe that if they learn what's in the book and do well on the tests, they will be able to write, do mathematics, or use a foreign language. In fact, however, the exercises we offer students are seldom more than that: over-regularized, stripped-down practice sessions. The language students meet in many classrooms is fixed, formal, and applicable only in near replicas of those same textbook situations. It has none of the variation, the fragments, or the relation to a specific situation that real language inevitably has. Teachers who wish to build on the insights of the English as a Second Language and proficiency approaches will ask students to "go beyond the book"—a vital, but unconventional, demand. Tom Beyer comments on how much of his Russian teaching is devoted to overriding students' expectations that "going by the book" will allow them to acquire a second language:

> In my beginning class, I gave my students a test with a short passage that I wrote in Russian about my family. Toward the end of it I explained that my father's parents were both born in Norway, but that my father could only understand, not speak, Norwegian. Several students were pleased to have real-life information about my family background. But one of my best students was clearly disturbed and came to see me after class.
>
> "What were the words for Norway and Norwegian?"
>
> After I had given her the Russian words, she complained, "That isn't fair. We've never had those words!"
>
> She was technically correct. But I found myself answering in much larger terms. "The simple fact is that real life and authentic language are not "fair." It is unreasonable to expect native speakers to confine themselves and their experience only to those words which you have had. My father's parents came from Norway. I could have lied and put in a familiar nationality, or I could be honest to the facts and to the work of authentic language."
>
> She was not completely satisfied. She was an excellent student who learned all the words and all the forms, but the ambiguity and uncertainty of real language made her uneasy.

But that ambiguity and uncertainty are part of seizing a language. To take them on requires a mix of courage, curiosity, and thought, on the part of both students and teachers. Moreover, the gain in understanding, not just fluency, that results can be remarkable. Perhaps students know that best. A very new one explains:

> This year I met up with *estar*, which means 'to be,' and *ser*, which also means 'to be.' It forced me to divide up ways of being into permanent states and passing ones. 'She's smart' was suddenly different from 'She's looking good.' It makes you realize that languages aren't just codes. They have a life of their own.

A much older student remembers what it was in high school that led her to teach migrant workers, to become involved in health work in Latin America, and then to work as a foreign correspondent:

> Because of the teachers I had, I learned early that Spanish was real. It wasn't something that happened in a room on the second floor in the period right before lunch. It was a language in which people did things. Not ask for the time or go to the bank on vacation. Words in Spanish could marry people, start fights, convince, anger, comfort. It was a language for being and thinking.

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